WAMH Records

DJ Manual, 14th revision 2000 sept.

Box 1 Folder 40

wamh DJ manual

Fourteenth Revision, September 2000
The Executive Board of WAMH Amherst College Radio

It is WAMH's policy to provide equal opportunity to all qualified individuals without regard to their race, color, religion, national origin, sexual orientation, age, political affiliations and/or beliefs, class, veteran status, or sex in personnel actions including recruitment, evaluation, selection, promotion, compensation, training, and termination. WAMH will not tolerate any acts of hazing and anyone found practicing hazing will be reported to the proper disciplinary channels.

table of contents : 1

introduction 2
WAMH programming 3
doing a show 4
a) getting into the station 4
b) the log 4
1) Operator on/off 4
2) SID 4
3) PSA 4
4) cross plugs 4
5) transmitter readings 4
c) the playlist 5
d) ticket giveaways and concert listings 5
e) important procedures 6
1) station on/off 6
2) controlling broadcast levels 6
3) meter readings 7
4) raise and lower power 7
f) the telephone 7
g) the comment book 7
h) special situations 8
1) live broadcasts (sports, news, live bands) 8
2) equipment breaks 8
3) next DJ does not show 8
4) FCC and other important phone calls 8
the WAMH music library 9
designing a radio program 10
rules and regulations 11
the constitution 13
appendix I, sample station log 18
appendix II, diagram of mcr mixing board 19
appendix III, station map 20
appendix IV, the play list 21

Introduction

Hello and welcome to WAMH...

WAMH is going through some major changes. In the summer of 1998, we moved out of our old location in Pratt Basement into a brand new station located on the second floor of the Keefe Campus Center. This was around the time that our station celebrated its fiftieth year of being on the air. Just when things were starting to feel normal again, WAMH is once again about to stretch its arms, this time into the realm of 21st Century technology. This semester we will be putting a computer in MCR. This will mean web access during your radio shows so that you can find out more information about bands and give informative introductions to songs. A computer also means that eventually our catalog will be entirely electronic and playlists will be automated. It also means some exciting features for our webpage, like any listener being able to see exactly what song you are playing at any given time or being able to e-mail you requests. In addition, having a computer in MCR will make webcasting possible. This is a very exciting change for the station. It drastically increases out listenership potential, from just the Pioneer Valley to the worldwide network. It also means that our DJs will need to take each and every show more seriously, since anyone could be listening at any hour. This would include being a lot more careful about obscenity and also avoiding too many inside references to Amherst College, since most of the people listening will now be off-campus.

Both external and internal support for WAMH is critical to the success of this endeavor. With over 100 students involved in WAMH in a variety of roles, we demonstrate our importance to the student body as the largest organization on campus. Even with an executive board of about 15 students, it is sometimes difficult to keep everything organized and running smoothly. We strongly encourage you to get further involved with the station so that we can not only maintain our current position but also push forward into greater success. It is also essential that you pay great attention during training and learn the proper procedures and ask any questions you might have, as you will be the ones eventually passing on this information to the next new DJs. We wish you well on your start with WAMH. We hope you enjoy the benefits of college radio as much as we have.

WAMH Programming

Mission Statement:

It is WAMH's purpose, as a non-commercial radio station, to provide an educational, listening alternative to Amherst College and the surrounding community.

Most of WAMH's programming consists of 2-hour music shows. In addition to airing music that is considered to be a listening alternative, DJs also read bi-hourly Public Service Announcements. It is our goal to offer the Amherst College community and surrounding areas original programming free of commercials and other profit-driven devices that greatly limit commercial radio's creative integrity.

Our music programming is divided into two formats: primary and secondary. The primary format is the genre which is currently most popular at the station. For the time being, indie rock is our primary format. Indie rock (loosely) includes independent rock and roll, emo, and punk. Indie rock can be defined as rock that is not on a major label (such as Sony, Virgin, WB, etc). There is often a lot of confusion surrounding this term and a lot of blurred lines, but what we want indie rock to mean is stuff that isn't getting airplay elsewhere. Some bands that have their roots in college radio are often exceptions to this rule, but even then overplaying mainstream music is not recommended. If you want to play a song by an already-popular band, one suggestion is to play early material from the band or a song that wasn't the hit single.

Our secondary format includes Hip Hop, Jazz, RPM (techno, ambient, electronic, etc), Folk, World, Ska, Metal, Blues, Country, etc. Since we only have two music directors handling our secondary formats, there are a lot of genres leftover that would need additional attention. If you are interested in a particular genre, we suggest that you get involved with WAMH as a curator of that genre. Curators are responsible for keeping their genre's collection organized and also for acquiring new material for the station. Curators are encouraged to call record labels and request material. Stipends are also sometimes available to further develop a genre for the station's collection. Like our primary format programming, secondary format shows should offer independent, overlooked, and underground releases from each genre as their focus.

One of the main ways we ensure original programming is to play a lot of new music. New music is defined as music released in the past 4 months. Every show on WAMH has a new music requirement of 33%. Only with special permission from the Programming Director can you be excused from this requirement. The indie rock genres have a selection of 200 new indie CDs to choose from to fulfill the requirement. Hip Hop and Jazz also have such new music sections in MCR. Other genres must provide their own new music, although there is a good chance that the station can be serviced with a specific genre's new music for free with a few phone calls. DJs can play new music from their own collection but it has to have been released within the last 4 months and it cannot be on the Billboard Top 100.

Non-Music programming includes News, Sports, live bands, and talk shows. All of these types of shows require special arrangements with the Program Director. Talk shows are very rarely allowed.

Doing a Show

Getting into the station:

Only trained DJs and their guests are allowed entrance to the station. Do not let anyone into the station that is not on the DJ list. Feel free to check IDs before opening the door.

The radio station is located on the second floor of the Keefe Campus Center. The Campus Center is open between 7:30 AM and 2:00 AM every day during non-holiday parts of the school year. If the Campus Center is open when you come to do your show, go upstairs and to the front door of the station, ring the doorbell (which is actually a light that lights up in MCR), and the DJ whose show precedes yours will let you in. If, for some reason, a DJ does not answer the door, go downstairs and call the request line (x2288) because the DJ might not have seen the light flash. If no one answers, tell the building manager that you are a DJ and ask to be let into the station.

If your show begins at 2 AM, please get to the Campus Center at least 10 minutes before 2 AM so that the Building Manager can sign you in before s/he locks up the campus center for the evening.

If your show starts while the Campus Center is closed (between the hours of 2 and 7:30 AM), you have two options. The preferred way to enter is to call the DJ whose show is before yours and tell him or her to prop open the station door and let you into the Campus Center. Arrange to meet the DJ who precedes you at the front door of the Campus Center and show up when you say you will, as you are interrupting this person's show.

Your two backup options if your show starts between 2 AM and 7:30 AM are:
a) Call security (x2291) and ask them to let you into the Campus Center. If there is no DJ in the station before you, you will also need the security officer to let you into the front door of the station. [Your name will be on a list at security and you will have to bring your student ID]
or
b) Sign out a key from security that will let you into both the campus center and the station. You will need to sign the key out during the day, while the security office is open, and you will have to return it promptly the next day.

If you ever have any trouble getting into the station to do your show, get in touch with e-board members in the following order: Program Director, General Manager, Chief Announcer. The station is often closed during breaks. To get into the station during this period of informal programming, please contact an e-board member.

The Log:

It cannot be overemphasized that correctly keeping logs is your most important responsibility, as they are the only permanent records of what goes on at WAMH. They are what the Federal Communications Commission (FCC) checks when license renewal time comes around. If they are not constantly in good shape, we could lose our license. The FCC can come down and snoop at any time; if the logs are messy, we could go off instantly and only hope to reappear. So keep good logs, and if the FCC doesn't catch your mistakes, WAMH will -- lots of errors means no show. The key to keeping good logs is understanding and then constantly referring to the sample log posted in MCR and also included in this manual (**Appendix I**). Refer to the copy in the manual and learn how to do it as we run through its various parts. Always use an ink pen. Use legible handwriting. Cross out any errors with a single line, initial the mistake, and write the correct entry.

1) Operator on/off: Sign in and out of the log using your full name and correct time next to the appropriate time slot. If for some reason the log is not at the correct time slot, flip forward until the next available correct time slot appears. Write the date at the top of the page. Do not leave any time between shows unaccounted for...for instance, "maggie villiger off at 10:01pm" and "tom eagan on@ 10:01 pm."

2) Station Identifications (SID's): Without exception, you must announce the station's call letters and location within 5 minutes of the hour. At any time from 5 minutes of the hour to 5 minutes after the hour, you must absolutely air the words "WAMH-Amherst" or "WAMH in Amherst." You can also put the words "89.3 Mhz" or "89.3 FM" or some variance thereof between "WAMH" and "Amherst," e.g. "You're listening to WAMH, 89.3 fm, in Amherst." There are the only legal forms of station identification; you cannot say any other words between the call letters and the location. For instance, "This is WAMH jamming in Amherst" is not a legal SID. The SID may be done informally, as in "It's 3 o'clock here at Plays Well With Others, two hours of indie rock socially constructed for you at WAMH 89.3 fm in Amherst" or just a simple "This is WAMH-Amherst." When you've done the SID, you must log the time you did it in the time column on the SID row. Log only the mandatory, hourly SID's. In general, you should do SID's often because they reinforce our call letters in the listeners' minds, fostering audience identification with WAMH-Amherst. Sometimes SID's are available on a CD kept in MCR so you can play it instead of going on air and reading one.

3) X-Plugs (read Cross-Plugs): X-Plugs are either recorded on writable CDs or written on index cards. Their purpose is to alert our audience to other programs on WAMH. If you air one, some of your audience might check out the program. Log the time you aired the x-plug in the time column in the x-plug row and write the name of the show you plugged in the title column. X-Plugs are not mandatory but highly recommended. You can write up or record your own x-plug and should encourage your favorite DJs to do the same.

4) Public Service Announcements (PSA's): Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" is by frequently airing PSA's. PSA's can either be played off of CDs or read off index cards kept in a file box in MCR. Some PSA's are not time-specific while other have kill dates. Try to read at least one of each during your show. (An example of a PSA will a kill date would be a PSA for a blood drive next week, an example of a non-time specific PSA is one for a depression hotline.) PSA's should be aired at the :20 and :40 of the hour, meaning 4 total for a 2-hour show. When you've aired a PSA, you must note so in the log, writing the exact time aired in the time column and the title and length in the right column.

5) Transmitter Readings: You must take three types of transmitter readings each hour. The three meter readings are *Volts*, *Amps*, and *%Power*. Because the transmitter is located on a mountaintop several miles from campus, you take the readings by calling our remote control unit at the transmitter. Meter readings must be taken within 5 minutes of the hour.

a) Raising or lowering the power. If the meter reading for power is lower than 97% or above 102% you will have to raise or lower the power. This action must be logged in the *Comments* column. Whenever you need to adjust the power, do so, and then note the correct readings the next hour.

b) Turning the station on/off. Whenever you turn the transmitter on or off, you must log that action, because doing so affects the broadcast signal on our frequency (89.3fm). The signal emitted by the transmitter is called *Carrier*. This entails a two part entry in the *Comments* column. When you play or read the sign-off card, write the time and the words "Program off@", then when you turn off the signal write the time and "Carrier off @".

c) Emergency Alert System: You must note any broadcast of the EAS in the *Comments* column. Note this as "EAS test received @ ..." and then as "EAS test aired @..."

d) Comments. The *Comments* column can also be used to note any other incidents that you feel should be recorded, like equipment breaking (in which case you should also call the Chief Engineer) or an irate listener calling and threatening to bomb the station, etc -- basically anything that someone could see repercussions of and wonder what happened.

The Playlist: (see Appendix IV)

The playlist serves three main purposes. First, it keeps track of the songs that you play so that you can tell your audience what they've been listening to. Secondly, it tells the Program Director and the Music Directors a) what kind of music you all like to play and b) that you're fulfilling your new music requirement. Lastly, but not leastly, it helps the Music Directors to compile charts of our most frequently-played records for our reports to the College Music Journal. Reporting to CMJ is the top reason why we get sent so many free records.

At the start of your show, please check to make sure all 200 new indie CDs are in their slots. Mark accordingly on your playlist if they are all there or write down which numbers are missing. Do not forget to write down your name, time slot, and genre of your show. From left to right, the columns on the play list are as follows (refer to Appendix II):

1) NEW check this column if the album came off of the new shelves
2) ARTIST/COMP TITLE: write band name here. **if the song is from a compilation, please write compilation name as well.**
3) SONG TITLE: write song title
4) REQ: check off this if a listener requested the song
5) FORMAT: check off if a song is from CD, vinyl, other

Make sure that everything is legible. A good tip is to mark off between numbers when you go on the air. This helps remind you what song titles you have already announced on the air. After your show, remember to put the playlist in the tray right under the blank ones.

Ticket Giveaways and Concert Announcements:

There is an announcement board in MCR where there are usually upcoming concert listings and occasional ticket giveaways to local events. Feel free to announce these shows on air or to give away some tickets. It is a good thing to announce upcoming shows, especially Flywheel shows. It is a good thing to try and give away tickets, because the way we get free tickets to events is in exchange for announcing it on air. For this reason, do not make fun of any of the events, as it makes everyone involved look bad. Do not beg for people to call in either. Please remember that we can not do advertisements, so do not announce ticket prices over the air. If people call in and ask for more info on a show, then you may tell that individual more specifics on the event (cost, etc). Also, do not personally endorse any events. And do not give tickets away to yourself or friends. But feel free to call in and win tickets from other DJs.

Important Procedures:

1) Turning the station on and off

a) Turn on the lights, turn on the board (switch on back), turn on the CD players, and turn on any other players you will need for your show (record or tape).

b) Make sure that both Site Transmitter Links (tan boxes underneath MCR countertop) are on --red lights next to switches should be illuminated. In general, you should never have to touch these. Never turn them off.

c) Call up the transmitter and, after the code, enter "01". Then, to turn the station on, press the # key.

d) Enter "03", which tells you what the percent power is. Adjust it as needed using the # key to raise and the *key to lower (see Important Procedures #4).

e) Enter "Carrier on @" into log.

f) Take meter readings (see Important Procedures 3)

g) Play the "Station Sign-On" track or read the index card, and enter "Program On @" and your name on the logs.

h) Cue on music and begin your show.

To turn the station off, simply reverse the above steps, playing the "Station Sign-Off" track, logging in "Program off@", **pressing the * key after "01"**, logging in "Carrier off@", etc. If you have any problems, get in touch with an E-Board member.

2) Controlling Broadcast Levels Properly

The levels or the volume at which you broadcast are very important. In the MCR, you control the broadcast volumes by using dials called potentiometers, abbreviated "POT"(see Appendix II). If you have your broadcast levels set too high (called over-modulation) the sound will be distorted and the signal will splatter, causing interference. Having the levels set too low (under-modulation) results in too weak a signal. When a receiver tries to compensate for this weak signal, it ends up amplifying both the signal and the noise. The results is a horrible sound. To check the broadcast levels, look at the two VU meters on the main mixing board. Each VU meter has a gradiated dial, with the numbers over 100% in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, *slowly* adjust the POT volume until the meters are peaking at about 100%. Some records start out quiet and need to be set high to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. When you are on the microphone, the volume should be set at the loudness best for you, so discover what is right for you and keep the volume at that level each time. A word of caution: be wary of playing around too much with the POT volumes during a song or PSA, since volume changes are highly noticeable. Keeping the meters out of the red, however, is vital.

3) Taking Meter Readings

Taking meter readings is very easy and very important. If you do not take accurate meter readings, you will not know if your show is going over the air properly, or at all, for that matter. Do not rely on the readings of the previous hour. Take readings within five minutes of every hour.

a) pick up the phone. dial 9. dial the transmitter's number: 253-7874
b) after the transmitter answers (with a blaring beep), enter the code, which you can find on a piece of paper posted in MCR.
c) enter "01": it will tell you what the current is, in amps
d) enter "02": it will tell you what the voltage is.
e) enter "03": it will tell you what the percent power is.
f) when you are done, enter "99" and hang up the phone
g) record the readings in the log

4) Rasing and Lowering the Power

If the power is not between 97-102% then you will have to raise or lower the power. Take and log your initial readings in the log, raise or lower the power by using the # and * keys, respectively. Write in the "Comments" column of the log "power (raised /lowered) at (time)". Don't forget to enter "99" before hanging up on the transmitter.

The Telephone:

The two phone lines in MCR are 542-2288 and 542-2289. These are the request lines. The phone should not ring but rather a blue light will flicker in MCR when there is a call. Remember to give out the telephone number every 20 minutes or so, but do not beg for calls. Please be courteous and friendly with all callers. Play requests if at all possible, but remember--it's your show; if you're playing Mozart and someone requests Metallica, you do not have to play it. Politely explain that it doesn't fit in with what you're playing right now, but if you can work it in later, you will. And no dedications! Also, never put callers on the air.

If someone calls the request line regarding WAMH business, please direct them to the WAMH business line, which is 413-542-2224.

The Comment Book:

Please use the WAMH comment book floating around in MCR. Read it to keep up-to-date with WAMH happenings. Write in it if anything out of the ordinary happens during yr show, like a strange phone call or a piece of equipment not working. Also, feel free to note any important music missing from the station that we should buy or replace. And, of course, add your opinions and feelings about music or anything, in general.

Special Situations:

1)News/Live Broadcasts

Occasionally live newscasts and sports shows will take place rom the live studio. The procedure for airing these features is simple, closely paralleling the procedure for speaking into the microphone in MCR. As the DJ in MCR, you should follow this procedure:

a)Decide when the people in the Live Studio are going on the air. Scheduled news and sportscasts should begin ON TIME. Account for this when cue-ing up the last song.
b) Discuss any special technicalities of the show (which CD should be played when).
c) Just before you go on the air, make sure POT #2 (labelled LIVE STUDIO) is turned up and that the A/B/C switch for POT#2 is set to B. Flip the toggle switch above POT#2 to the left to start broadcasting Live Studio. Cue them in an obvious way at the moment you want them to start.
d)Prepare for when they will need you again. If you be playing music, get it cued up. Pay attention to the program, if something goes wrong you might need to save them. And be ready for their conclusion, so there isn't any dead air or bad ad-libbing.
e) As soon as possible after they're done, turn down POT#2 and flip the toggle switch back to the middle. Often people in Live Studio forget to stay quiet--you don't want their chatter over the music.

2) Equipment Breaks

Please be gentle with all WAMH equipment. There is a lot in the radio station that can break. Replacing all of it can get quite expensive. If you recklessly break something, you will be held accountable for repair costs, whether it be a pair of headphones or a new CD player. But occasionally stuff breaks down from general wear and tear. If something stops working during you show, do not freak out. Please write a comment in the comment book. If the broken equipment prevents you from doing you show (ie the microphones stop working) please call the Chief Engineer as soon as possible to report the problem. The Chief Engineer's number (as well as other e-board members' numbers) will be on a list in MCR on the bulletin board.

3) Next DJ Does Not Show

Missing your show is generally inexcusable. But at some point the DJ after you may fail to show up. The first thing you should do is call the next DJ to remind them of their show. A list of DJ extensions can be found on the bulletin board in MCR. If you can not get in touch with the DJ and s/he is more than 10 minutes late, please call the Programming Director. If the Program Director can not be reached please call the General Manager or any other WAMH E-Board member on the list. If you can not get anyone on the phone, please just start calling WAMH DJs from the DJ list, asking if anyone can come sub a show. Do not leave the station unattended. Only turn the station off and leave if an absolute emergency and after you have tried everything else.

4) FCC calls

If the FCC or any other official-sounding people call regarding the station, please get in touch with the General Manager or ANY e-boarder AS SOON AS POSSIBLE. Their numbers should be listed on the bulletin board.

The WAMH Music Library

Currently WAMH is the proud owner of 3 CD players, 2 record players, and 1 cassette player. These are the devices that you will use to play your music over the airwaves. We no longer have a minidisc player. Because an overwhelming amount of our programming is musical, maintaining the album collection is more than essential to the continued good health of our sound. How can you help? It's easy:

1) DON'T STEAL OR BORROW MUSIC. It is incredibly selfish and wrong to take music out of the station. It is a terrible inconvenience to all of the other DJs and listeners who would like to be able to play or listen to a certain song only to find that it is no longer available in our collection. If you steal or "borrow" music, full disciplinary action will be taken.

2) Re-file your records properly. A CD or record is as good as stolen if it can not be found.

3) Please treat all CDs and records with respect, as we do not have the time or money to frequently replace them. Don't leave CDs laying around where they might be scratched. Also, nothing is more frustrating than a skipping record in the middle of your incredibly tight show. Therefore, always handle records as if they were your own. Never touch the grooves. Hold a record only by its edges or center. A record always belongs either on the turntable or in its jacket. Records NEED to be stored standing upright, if you leave them on their side they will warp and sound very ugly if they play at all.

4) If a CD or record is missing or damaged, please write it down in the comment book. This is the only sure way that the music directors will know about it and do their best to get it replaced.

Filing Music:

-All rock records and CDs are listed in the Record Catalog, which is a thick black binder somewhere in MCR. Music is filed first alphabetically, each band is filed under the first letter of its name. Within each letter, a band is assigned a number. Within each band, a release is assigned a second number. What this means is that when you look up an album in the catalog, you will first take note of whether the album is a record (W) or a CD. Then you will check to see what letter the band is under (Usually it is just the first letter of the band name but there are a few exceptions). Then you will see what the band's number is. Then you can walk back into the music library and find the band's section and will easily be able to spot the particular release you want. An example of this is Sonic Youth's *A Thousand Leaves*. Its listing is filed with the CDs, at 131-S-25. So...go to the rock CD section, find S, find 131, and then find 25. If you are looking for an artist who uses his/her real name, we usually file the artist under their last name. Sometimes if a band is a side project of a bigger band we will file all of the CDs together under the letter-number of the bigger band. For instance, Sebadoh, Folk Implosion, and Lou Barlow are all filed under "S". All rock compilations and soundtracks are grouped together at the end of the section in no particular order.

-Our RPM/electronic has recently been separated from the general rock catalog. It now has its own section right after the rock one. It also has its own catalog. RPM is organized much like the rock section. All other non-rock are in alphabetical order, within each color-coded section. Please refile these records properly! If you have any questions about the filing system, ask the secondary music directors.

Designing a Radio Program

When you step before the microphone, you are representing WAMH and Amherst College to many people within our 60-mile broadcast range. As a WAMH DJ, it should be your primary concern to air high quality shows--with 1) the new music requirement, 2) intelligent music selection, 3) informed dialogue, and 4) smooth transitions between songs and blocks of music.

A. The New Music Requirement: The Philosophy of Progressive Radio

All shows on WAMH have a 33% new music requirement. Special permission must be given by the Program Director to be exempt from this requirement. WAMH plays new music because there are more than enough TOP 40 and classic rock stations in the Pioneer Valley, and our FCC license says that we must provide a "listening alternative." For one thing, record companies love to send us works of new, up-and-coming artists because they know that we will give them airplay. Also, there is an audience for it, as this is programming that you can't hear on other commercial stations.

You don't have to know all the words to a song to air it. Most new music has been reviewed so you can get an idea of what it sounds like before you even play it. It is also a good idea to stop by the station frequently and take a listen to some new stuff. There is a stereo in the lounge for this purpose. A red sticker on an album means that one of the music directors thought it was particularly good. The new music requirement is something we take seriously.

B. Intelligent Music Selection: Targeting Your Audience

As a DJ, you must define the format of your show in relation to your target audience. You must decide who you want to be your audience, and then cater your music selection to them. By delivering a consistent format with a variety of music, you will find that 1) you will continually expand your abilities beyond playing you favorites every week, and 2) you will develop a core of devoted listeners.

C. Informed Dialogue: Enlightening Your Audience

A fifteen to twenty minute set is about as long as you can go without pausing to recap the songs that you have played. Twenty minutes can be really long if someone is waiting to hear what the first song was. Always have an idea of what you're going to say before you go on "live", and try to vary things. Somebody who says, "And before that we heard..." twenty times an hour tends to get boring Read album covers--you'll have something to say, and it will help involve the audience. Try to know what you're talking about or at least sound like you do. Don't apologize for playing a bad request. Don't read PSAs in monotone or verbatim. And don't babble on and on. Accessibility of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music and info instead of shoving your music taste and moods down their throats. Make it sound like you want them to listen, and you're doing the show for them. If you don't, they'll have no trouble turning the dial to 91.9. But if you try to put yourself in their shows and think about what you like to hear when you crank up your stereo, these things should come easily. Try taping your show every once in a while so that you can listen to how you sound on air.

D. Segues and Song Selection: Insuring Continuity In Your Show

The transition from the end of a song to the beginning of the next one is a segue. There are no sure-fire formulas for good segues, but knowing how a song begins and ends is essential. One specific way to improve your sets is the so-called "wave theory." If you can start hard, get softer and end up hard again, or vice versa, you have probably come closer to playing something

for everyone. This seems to work better than a whole set of hard rock, followed by a whole set of mellow female vocalists, followed by a whole set of reggae...ad nauseam. If things are going together on a song to song level, the whole show will begin to flow on a larger scale quite naturally. Utilize the live breaks and SID's to your advantage by starting a new set with something completely different. If you do that, the new set can't sound exactly the same as the last and your show will have some variation--which almost always makes for better radio. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out. Again, try taping some of your shows to listen to your song transitions.

E. TIPS FOR GOING ON THE AIR

For many people, the most difficult portion of their show to improve beyond an amateur level is their on-microphone skill. What you ultimately want to get across: the idea that you and the audience ar having fun listening to some good music from a good DJ. If you sound like you're tired or bored, your audience will be turned off and turn you off. Here are a few suggestions:

-First and foremost-- pace! And the key word is-- slow! The rest of these hints will be easy if you just get used to speaking a little more slowly than you usually would. Constantly remind yourself of this.

-Enunciate every syllable clearly. This is the only way listeners will understand your interesting and informative rap. "W" should always have an "L" in it. And when you say the last three letters, emphasize them. Most stations begin with "W." Only we end with "AMH." The same goes for "89.3."

-Avoid "um" and "uh" at all cost. The best way to do this is to have your rap all mapped out in your head, and then to speak slowly.

-Avoid moving your mouth in relation to the microphone. When you turn you head to see what record you've cued up or what turntable it's on, you volume levels change drastically and it can sound like you are unprepared.

-Don't grab the mic by the face or move it while you are speaking on the air. It has a tendency to make squeaking noises.

-Don't forget that you are a representative of the station. Occasionally use "we" instead of "I" to make WAMH sound more like a cohesive unit. Don't make the station sound bad by saying that you think a record was stolen, or that the equipment doesn't work, or that all the albums are scratched, or that the next DJ is late. To the listener, it sounds as though the station is a bunch of bums.

-Relax and smile. For some reason, a listener can tell if the DJ is smiling, relaxing, and having fun.

-Like most skills, the only way to improve is to practice. Taping your shows is the best way to learn how you can improve. In addition, you can amass a tape collection which chronicles your favorite music through time.

Rules and Regulations

Now here are a few important rules, all based on common sense:

1) Avoid obscenity on the air at all costs. For one thing, it sounds horrible. You may *never* speak obscenity on the air, even if the word appears in a song title or group name. There is a pretty clear line between songs calculated to offend and songs containing an occasional "shit" or "fuck." Examples of the former are songs like "Fuck Like a Beast" or "Slip It In." Note that this last song contains no actual obscene words but is entirely about sexual intercourse. Do not play any song that falls into this category. For now we are allowing songs with a stray indecency here and there to be aired. If you have any doubts as to which group a song falls into, it's best not to play it. The music directors will do their best to flag all obscenities, but they are bound to miss some, so stay alert. You MUST read/play the obscenity disclaimer before or after each song with obscenity. Songs defined by their obscenity are not suitable for airplay.

2) If a fire alarm goes off during your show, try to push PLAY on an entire album, but in all instances, evacuate the building! If there is some dead air, just get on and apologize. There are smoke detectors in the station. If one goes off during your show, you owe the College $100. This means: No smoking! (It damages the equipment for one thing.)

3) DJ's who go on the air while intoxicated, in any way, will lose their privileges to broadcast on WAMH. No alcohol is allowed in the radio station or in the campus center.

4) Friends who are not trained DJs should do no part of your show. Such friends, while they may of course watch and chat while off the air, should have no hand in playing records, speaking, or touching any equipment. If you have friends interested in doing shows, they should be sent to the Chief Announcer. The reason for this is simply that your friends have not yet been trained on the proper procedures and regulations for WAMH. You are held fully responsible for anything your untrained friends do while in the station.

5) WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College campus. 150 watts of effective radiated power and our fantastic transmitter location send your show about 60 miles in every direction. This means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house. In short, no messages to friends, no announcements of parties and no dedications of any kind. It just sounds way unprofessional.

6) One of the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or find a trained, approved substitute. If you can't find a sub after trying the entire sub list (WAMHSUB at the VAX prompt), call the Program Director at least 24 hrs before the show. Failure to do a show without notifying the PD and the use of unapproved substitutes are both punishable by immediate suspension.

7) Under no circumstances do WAMH records leave the premises. You are of course free to bring and play your own records, but removal of station records, even "just for a few minutes" is the equivalent of theft. Violators will be prosecuted to the full extent of the law and will be brought up before the Judiciary Board for college disciplinary action.

8) Re-shelve ALL of the music you take out for your show. Make sure to put back each album in its correct place. It might be easiest if you re-shelve throughout your show instead of waiting until the end when you have a huge pile. If we find piles of unshelved music in MCR, we will get very mad.

9) Never announce ticket prices over the air, even if they're written down somewhere. It's totally illegal. Also, saying where tickets can be purchased is illegal, unless it's a WAMH event. We are a non-commercial station, meaning that we can not do any sort of advertising. Saying the price of an event or announcing where tickets can be purchased is considered an ad even if we do not receive payment.

10) Never, ever play bootlegged tapes on the air. It can get us in big trouble.

11) Use of the speakerphone in MCR to broadcast calls is illegal. Any DJ wishing to use the speakerphone for artistic purposes must gain approval from the E-Board explaining the manner in which s/he intends to fit it into her/his show. DJ's found violating speakerphone policy will be subject to disciplinary action.

12) When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive and delicate, and only our engineer fully understands it.

WAMH CONSTITUTION

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the Amherst College community.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners

b) as a forum for interested parties wishing to express points of view in a intelligent and informed manner; and

c) as a means of learning and instructing both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its Executive Board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have passed all parts of the WAMH exam may operate the station's controls and sign its logs. Staff and, in rare cases, Executive Board members may be restricted from the usage of the station's other facilities, such restrictions to be defined by the Executive Board.

2.3 The Executive Board shall be composed of the following positions:

1) General Manager
2) Program Director
3) Music Directors (no more than four)
4) Chief Announcer
5) Chief Engineer
6) Business Manager
7) Publicity/Promotions Directors (two)
8) Production Director
9) News Director
10) Sports Director
12) Fundraising Director
13) Mobile Sound Unit Director
14) Community Service Director
15) Staff Representatives (two)

Only one person can fill each position (except where indicated). Each Music Director elected will have a vote on the E-Board. Offices other than General Manager and Program Director may be held by one or two persons, who will share one vote in E-Board elections. The E-Board must make every effort to find qualified candidates to fill

vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all Executive Board meetings are open to all staff members, and the advice and counsel of staff members is encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the Executive Board.

2.5 Each member of the Executive Board shall have a term of office from January 1 to December 31.

2.6 The Executive Board officers of one year shall elect the Executive Board of the following year in the period after Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Music Directors, Chief Announcer, Chief Engineer, Business Manager, Publicity/Promotions Director, Production Director, News Director, Sports Director, Fundraising Director, Mobile Sound Unit Director, and Community Service Director. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes, then a run-off election shall be held between the two leading candidates.

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. S/he shall have a single vote in issues requiring two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the Executive Board. If an issue is brought up before three successive Executive Board meetings, and there is not a quorum at any of the meetings, then the Executive Board may vote without quorum.

2.8 The Executive Board shall meet at least once weekly throughout the school year; extra meetings shall be called and publicized by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simply majority vote of the Executive Board, with the exception of the removal of an Executive Board member or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the Executive Board is subject to challenge by any other member of the Executive Board and may subsequently vetoed by that Board.

3.2 The General Manager is responsible for the following functions:

a) S/he is the titular head of the station; as such, s/he represents the station to Amherst College and the World.

b) S/he is responsible for the calling and governing of Executive Board meetings.

c) S/he is responsible for the recruitment of Executive Board members.

d) S/he is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The General Manager's election vote:

1) The General Manager shall not vote in elections.
2) The sole exception to part 1 is in the event of a tie.
3) In the case of part 2, the General Manager shall have the sole deciding vote

3.4 The Program Director has the following responsibilities:

a) S/he shall be responsible for the formulation and the maintenance of the broadcast schedule.

b) Together with the Chief Announcer, s/he is the chief liaison with the licensed operators; as such, s/he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct and may dismiss disc jockeys for reasons of incompetence or negligence; such dismissals are subject to challenge by the Executive Board.

3.5 The Music Department

The Music Department will be composed of no more than four music directors. The Music Department is responsible for defining a primary format for the station. At least two Music Directors will be responsible for maintaining the music of the primary format. At least one music director will be responsible for maintaining all music that doesn't fall under the primary format. Every show on WAMH will have a new music requirement as determined by the Music Department. The Music Department must maintain a commitment to new and underrepresented music as outlined in the WAMH mission statement.

3.6 The Business Manager

The Business Manager is responsible for the fiscal operations of WAMH. S/he shall represent the station to the Student Finance Committee and shall formulate a budget to be approved by the Executive Board.

3.7 Publicity and Promotion Directors

1) The Publicity/Promotions position shall consist of two elected members.

2) Each director shall have one vote on the Executive board and will be elected by a simple majority of WAMH's Executive Board.

3.8 The Fundraising Director

1) The Fundraising Director oversees all of the WAMH projects which deal explicitly with the accumulation of funds for capital improvement of the station. The Director and the General Manager should be a signee on all underwriting agreements. All other projects to fund capital improvements of the station are to be under the auspices of the Fundraising Director.

2) The Fundraising Director shall be elected by a simple majority of the E-Board of WAMH. The position has one vote on the E-Board.

3.9 The Mobile Sound Unit Director

1) The MSU Director shall oversee all business, scheduling, and collection of revenue concerning the MSU.

2) The MSU Director shall be elected by a simple majority of the WAMH E-board.

3.10 Staff representatives

a) Staff representatives shall be elected each semester by the station staff. Election procedure shall be established, and results certified by the Executive Board. Each staff representative shall have one vote on the Executive Board. Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

b) The staff representatives will take office upon election. Their terms will expire concurrent with the election of new staff representatives the following semester.

c) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

3.11 Removal from Office

Members are suspended or removed from office after a hearing by the Executive Board and the vote of at least two-thirds of the Executive Board.

4.0 Procedure for Staff Misconduct

4.1 In the event of staff misconduct, which is defined as an act against the greater good of WAMH including but not limited to: theft, truancy, violence, and inappropriate on-air behavior, the E-Board must hold a hearing to determine guilt.

4.2 If the alleged offender is found guilty, the E-Board will determine and administer a suitable suspension or an alternative punishment agreed upon by the offender and the executive board. This alternative to suspension cannot be forced upon the offender.

4.3 The alleged offender may waive his/her right to a hearing. This waiver shall be considered an admission of guilt.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the Executive Board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-third of the total Executive Board.

APPENDIX I
SAMPLE STATION LOG

Operator On/Off

12:00 AM Time		Title & Length (X-Plugs & PSAs) Or Readings & Comments (Transmitter Log)
	Station ID (:00)	
	X-Plug	
	PSA (:20)	
	PSA (:40)	
	Amps	
	Volts	
	% Power	

Carrier on @ 1:00am
Program on @ 1:02am
Jesse Fuchs on @ 1:02am

1:00 AM Time		Title & Length (X-Plugs & PSAs) Or Readings & Comments (Transmitter Log)
1:02	Station ID (:00)	
	X-Plug	
1:19	PSA (:20)	Hand Tools (:45)
1:41	PSA (:40)	Navel Hygeine (:20)
1:04	Amps	47.85
"	Volts	4.366
"	% Power	104.1% lowered @ 1:04am

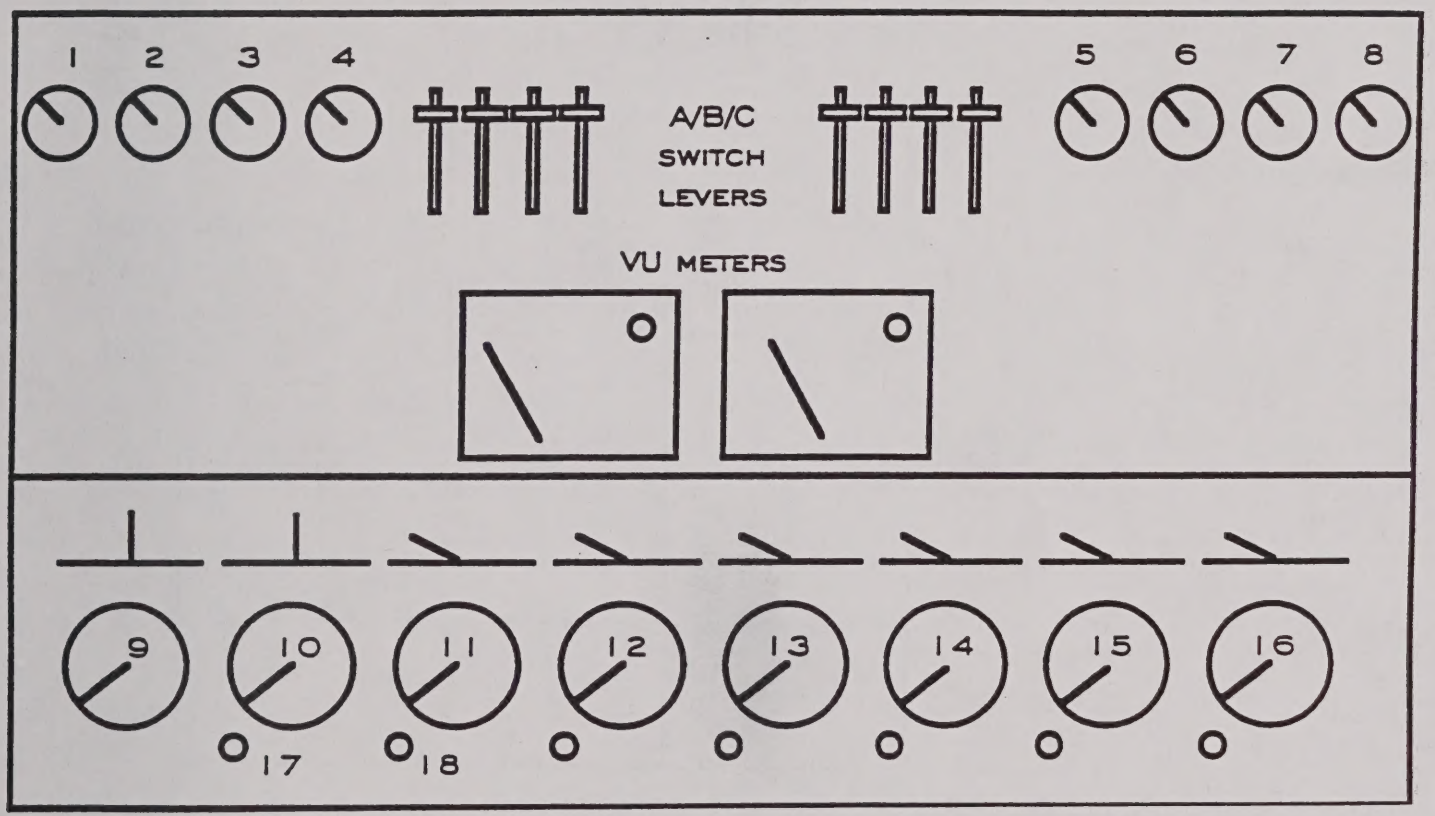
2:00 AM Time		Title & Length (X-Plugs & PSAs) Or Readings & Comments (Transmitter Log)
2:00	Station ID (:00)	
2:01	X-Plug	The Eugene Show (:55)
2:21	PSA (:20)	Cottonseed Oil (:40)
2:43	PSA (:40)	Mango Madness (:30)
2:02	Amps	47.86
"	Volts	4.413
"	% Power	101.8%

Jesse Fuchs off @ 3:00am
Program off @ 3:00am
Carrier off @ 3:01am

3:00 AM Time		Title & Length (X-Plugs & PSAs) Or Readings & Comments (Transmitter Log)
	Station ID (:00)	
	X-Plug	
	PSA (:20)	
	PSA (:40)	
	Amps	
	Volts	
	% Power	

The operators listed above attest to the accuracy of above entries during time period they are on duty
WAMH, 89.3 FM Stereo, Amherst College Radio, Box 1815, Amherst College, Amherst, MA 01002

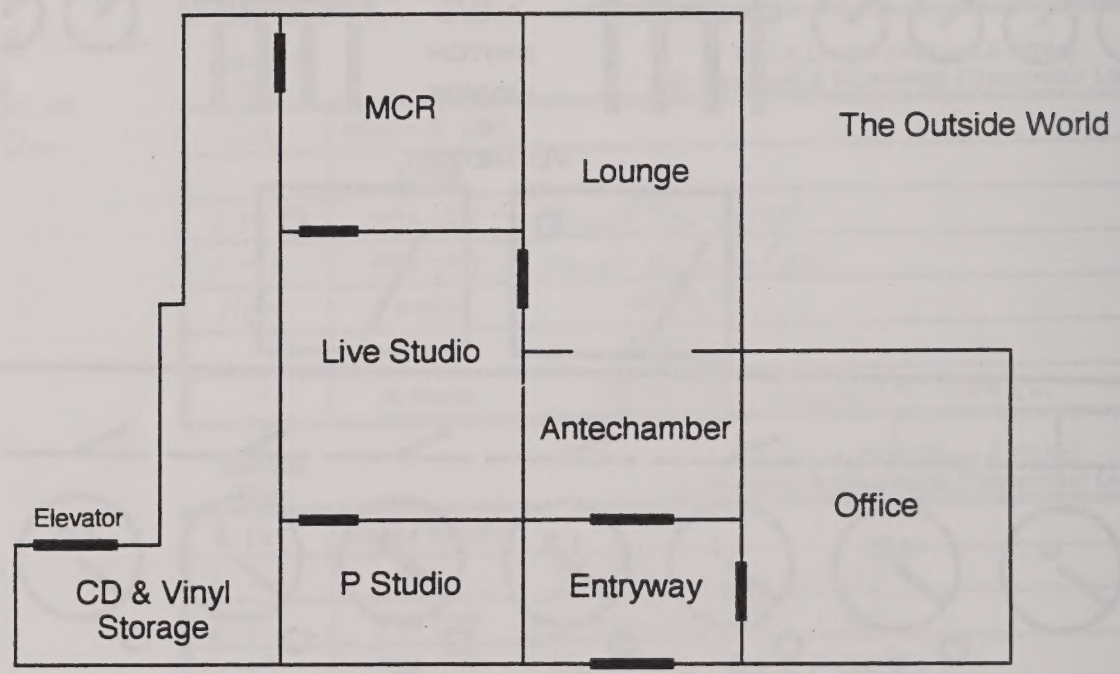
APPENDIX II
DIAGRAM OF MCR MIXING BOARD



1: Phone Volume
2: Phone Select
3: Monitor Volume
4: Monitor Select
5: Program 2 Select
6: Cue Volume
7: Program 1 Master
8: Program 2 Master
9: POT 1 – MCR Mics
10: POT 2 – A: Left Turntable; B: Live Studio In
11: POT 3 – A: Right Turntable; B: Table Mixer
12: POT 4 – A: Top CD Player
13: POT 5 – A: Bottom CD Player; C: EAS Audio
14: POT 6 – A: Top Minidisc
15: POT 7 – B: RCA Jacks
16: POT 8 – A: Cassette; B: Production Studio
17: EAS Reset Button
18: EAS Start Button

APPENDIX III
STATION MAP

Map of the Station



Appendix IV
The Play List

WAMH-FM

Requests: 542-2288
Business: 542-2224

Name(s): _____ Date: _____ Day/Time: _____ Genre: _____

Check and make sure that all 200 new CDs are accounted for. (Hint: Do this before the next DJ comes in and starts pulling stuff.) Check here ___ if they're all there. If not, list the missing one(s):_____

New?	Artist or Compilation title	Song title	req?	CD	vinyl	other
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
14						
15						
16						
17						
18						
19						
20						
21						
22						
23						
24						
25						